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DOCTOR WHO

IN-VISION

# FULL CIRCLE

THE MAKING OF A TELEVISION DRAMA SERIES

CMS

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COWERING away from the raised claws of the creature, its stink in his nostrils and its slick scaled hide only inches from his face, Denliss cursed the fate that had brought him to Alzarius.

"If only..." he whispered as the talons scythed towards his face.

"Denliss! Where the hell are you?"

Denliss snapped awake, the voice of his shift supervisor ringing in his ears. For a moment he didn't know where he was. Corridors wider at the top than at the bottom? Pastel coloured pipes? Memory came flooding back: he was in the depths of the Starliner, one level down from the mighty astral engines.

Stumbling to his feet, he rubbed his eyes. He felt awful. Absolutely awful. What time was it? He glanced at his watch, and felt his stomach lurch. Five *hours*? How could he have been asleep for five *hours*? He had work to do, circuits to inspect, checklists to complete. The Starliner was leaving Terradon before nightfall and he hadn't even started going over the hyperlink fuses yet.

He just managed to scoop his test unit off the floor when the supervisor appeared from the shadows.

"Ah, Denliss," he barked, "almost finished, I hope?"

"Er... Indeed," Denliss stammered. "All fuses checked down here."

"Good work. Follow me then, there's more to do up top."

Denliss cast a last glance down the unchecked length of the corridor and followed.

In the days and weeks following launch, Denliss spent as much time as possible in the refectory. It wasn't that he liked the food, or the drink, or the company. It was the fact that the emergency escape pods were just down the corridor. Everything would probably be all right, he kept telling himself. The hyperlink fuses were almost certainly all perfect. The chances were that the ship would never need to shunt any energy through them.

But he still stayed near the escape pods.

When the klaxons sounded he was halfway down the corridor before the overly-calm voice of the First Decider announced that a malfunction of the hyperlink fuses had caused all of the escape pods to launch simultaneously, rupturing the warp envelope and causing the Starliner to re-enter normal space in rather more of a hurry than had been anticipated by the designers. The Starliner would make an emergency landing on a nearby planet until repairs were completed.

Denliss returned to the refectory, dead and cold inside.

Tendrils of mist infiltrated themselves through rents in the hull as Denliss crept along the corridors below the charred hulks of the astral engines. Fortunately the atmosphere of Alzarius was breathable, and there didn't appear to be any life-forms larger than spiders. Unfortunately, following the crash, the Captain had ordered an immediate inquiry into the accident. That was what the Manual said he should do, and Terradonians always did things by the Manual.

The Manual didn't say anything about covering up the evidence, though, but that was what Denliss intended.

He ran his fingers along the racks of short, stubby hyperlink fuses, and cursed as he found one that was obviously, undeniably, back-to-front. Sweat broke out across his scalp and in the small of his back. It *was* all his fault.

He was just about to take it out and replace it the right way up when he heard the roar behind him. Silhouetted in the nearest rent in the hull, back-lit by the weak sun of Alzarius and surrounded by mist, stood a bipedal figure. Water dripped from its scaled skin. As Denliss stood, frozen, incredulous, it stepped towards him, growling and raising its clawed hand, death in its slitted eyes.

"If only..." he whimpered.

The claw brushed his hair as the creature removed the fuse from its fitting and examined it with almost Terradonian curiosity.

"Iuh un-leh..." it mouthed, turning the fuse the right way round and replacing it.

**Andy Lane**

WITHIN the green void of E-Space, Alzarius must appear a jewel of a world. Rich semi-tropical foliage, lagoons, nutritious riverfruits and a complete lack of hostile animal life... At least, that's how it appears to the crew of the stranded Terradon Starliner.

For forty generations, the Terradonians have been in the shadow of ecological changes that herald a nightmare, as Mistfall arrives and the Terradonians batten down the hatches. At least, that's what they think. Or have been taught to think.

Within their controlled environment, the Terradonians follow ordered lives, copying generations of their ancestors as they replace circuits and check the systems in their quest to finally escape from Alzarius and return to Terradon. Ruled over by their Deciders - who should really be called the Vaccilators - there seems a strangely cyclical pattern to their actions. Especially when you consider that the crew frequently replace perfectly good components and functional equipment: is that because they fear departure from Alzarius, or because their procrastination means that they can stay on the planet a while longer?

But the Starliner is not the perfect environment for a number of the Terradonians. As with all societies, there must be rebels, and the Starliner is no exception. The Outlers exist on the fringes of the Starliner, stealing their riverfruits from under the noses of their 'conventional' brethren. But being outside the Starliner during Mistfall might not be the safest option...

Alzarius is a planet in an irregular orbit. Every fifty years, another planet in the star system draws Alzarius from the elliptical and further away from its star. As the biosphere cools, many changes occur to the Terradonians' paradise: the lagoons become marshes and the nitrogen content of the atmosphere increases. The riverfruits become nests for the eggs of huge, vicious spiders, and legends talk of the time when 'the giants leave the swamp.' And the legends are absolutely correct. Alzarius is a Jekyll-and-Hyde planet, akin to Zeta Minor: two almost incompatible environments. Or three, if you consider the society of the Starliner.

The marsh spiders are somehow related to the 'giants', the reptilian marshmen that emerge from the swamp every fifty years. The marshmen exhibit all the signs of a race that is highly adaptive to its surrounding environment: from purely aquatic creatures, they soon learn to breathe the nitrogenous atmosphere, and evidence from their eventual entry to the Starliner shows that they can soon handle higher and higher levels of oxygen.

When the truth emerges, it is obvious to an observer and horrifying to the 'Terradonians'. Upon planetfall, the Starliner was breached by the marshmen, who exterminated the entire crew. Aimlessly wandering around the starship, their ability to evolve - carried on by their descendants as rapid cellular regeneration - led then to become indistinguishable to the people that they had wiped out. But who destroyed the instructions in the Book Room that told how to pilot the Starliner? Was it an accident, or a race memory held by the marshmen and their descendants that instructed them to stay on Alzarius? Andrew Smith's novelisation of this story suggests that the marshmen possess communal telepathy: a useful tool in recreating a dead society. This psychic aspect is borne out by Romana, after she is bitten by a marsh spider. Her rapid link with the needs and desires of the marshmen is another indication of not only the gestalt mind of the marshmen, but also the evolutionary link between them and the spiders.

The marshmen *want* to enter the Starliner: one can assume that this has been their desire at every Mistfall, and their desire - as exemplified by Romana's obedient opening of the airlocks - suggests a definite intent. The novelisation implies a 'dislike for the unlike' reminiscent of the Daleks. But the crew of the Starliner *are* marshmen - in a suitably mutated form. Perhaps the crew are closer to their presumed Terradonian ancestors than they have always feared?

As the Starliner lifts off, one can only wonder about the future of the now Alzarians, and of Alzarius itself. Will the crew of the Starliner evolve any further? Will Alzarius trap another misplaced starship and replace its occupants in its special way? What if a stray group of Tharils landed? Would they be eliminated in favour of a cleaner, better breed, and Romana be surprised by the sudden emergence of another race of beardy time-sensitives? And what of an errant Alzarian in the transcendental comfort of a TARDIS and the company of a renegade Gallifreyan? If Adric had not died in a blinding annihilation reaction on the surface of prehistoric Earth, would there eventually have been *two* Time Lords on board the TARDIS?

Of the worlds seen in **Doctor Who**, Alzarius must be the most intriguing. Most planets wear their intelligence on the outside but Alzarius is a character all its own. And quite prepared to shape its scaly inhabitants to match any visitors. What would it have made of Cybermen? I·V

## VARSH

Elder brother of Adric, although they have severed all family ties, Varsh is the pragmatic leader of the young band of dropouts from the Starliner, the Outlers. His precise mission is never explained, although his motivations are fuelled by a complete distrust of the Deciders and the facts and explanations they offer to their people; "Mistfall is a myth" he boldly states without room for disagreement, "Anything can make the water bubble". He is as unlike Adric as possible - untrusting, unskilled and with a dogmatic resolve. The others turn to him for leadership because he is always capable of delivering a rapid answer to their questions, hopes and fears. It is Varsh who orders they shelter from Mistfall in the TARDIS and is obeyed instantly despite this U-turn in his previous assertion. For a member of a uniquely adaptive race he has singularly failed to adapt to the confines of the Starliner like the majority of his peers, and prefers to dwell is the Outlers' cave, living off the land. Perhaps he is a genetic throwback to his species' earlier form. Ironic, then, that it should be one of those that slays him when he is safeguarding his brother and Keara.

## DEXETER

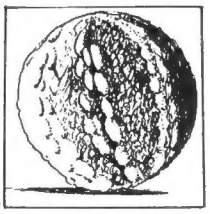
Dexeter embodies all that is feared about the scientific community. His twin motivations are a quest for knowledge and a desire to please his patrons, in this case the Deciders. For Dexter, the end always justifies the means. He has delegated his responsibility, whether it is ethical or not to experiment upon (or "research the psychosynamics of") the Marsh Child, upwards to the Deciders, and is ultimately just a tool of Nefred's curiosity. He defends his actions, stating that "Scientists are responsible to the community...we all have our tasks to perform" Whilst displaying a degree of scientific rigour that is admirable, he is hampered by not having access to the System Files, which he believes will push his research in the right direction. It is not until after Dexeter's poetic death at the hands of the Marsh Child that Adric remembers Decider Draith's final message, "Tell Dexeter we've come Full Circle", but it is too late for him, and ultimately it is the Doctor and the Alzarians who reap the fruits of his labour.

## NEFRED

The First Decider, he is the most senior occupant of the Starliner after Decider Draith's death, and rules with a careful touch. His responsibility to guard the dreadful secret that "no-one knows how to pilot this ship" requires delicate social engineering, and it is he who insists that Login, the most respected member of the community be appointed Third Decider. He was a boy at the time of the last Mistfall, and shares this personal insight into the natural history of Alzarius with the secrets contained in the System Files. His authority within the other Deciders is maintained by this last privilege being his alone. He is merciful to the Outlers when they are returned and rules that they be placed into roles in the community. The sole holder, until Dexeter and the Doctor's work arrive at it also, that the Starliner is crewed, not by Terradonians but by Alzarians, he is ultimately a tool of a self-perpetuating bibliocracy that thrives on the inability of the Deciders to actually make decisions. His self-justification echoes Dexeter's; "It is for the good of the community". Like all the characters in the story, he finally defers to the Doctor, telling the other Deciders to "Seek out the Doctor. He can teach you how to fly the Starliner".

## LOGIN

When we first encounter Login, his first and foremost concern is for the safety of his daughter, Keara, and he hovers by the entrance to the Starliner, anxiously awaiting her return. Nefred describes him as the most respected member of the community. When Mistfall comes, and the Starliner is sealed, it profoundly affects Login; not only is his Keara (strongly implied to be the only other member of his family) apparently lost, but so is Draith, creating a vacancy within the Deciders. He shows himself to be made of stern stuff by accepting the post, and even telling the other Deciders that "Keara was a disruptive element", and shows his worth within the hierarchy by proving the most spontaneous and assertive of his colleagues, taking decisions from his heart, rather than from the manuals. When he realises that Keara may have survived he makes a deal with the Doctor to find her, and when he is reunited with her. Keara, however later tells her friends that now her father is a Decider she may as well be an orphan like Adric and Varsh. His ability to force the Deciders into action beyond their endless prognostication means that Nefred eventually crumbles and asks him what they are to do. He may be the first true leader that Alzarians have had. It is he who forces Garif's hand towards the control which finally lifts the Starliner towards Terradon at the serial's conclusion. It is inevitable that he will be it's Captain en route... I·V



**ORIGINS**

It was a fan's dream come true. Getting a storyline commissioned for production on so expensive a series as **Doctor Who** was always a major achievement in itself. But to win such a commission nearly two years before your twentieth birthday was a feat for the record books, owing as much to the young writer's breadth of imagination as to the Script Editor's courage in his convictions that such a gamble would pay off.

A native of Rutherglen in Scotland Andrew Smith had joined the **Doctor Who** Appreciation Society as a fan shortly after its inception in the mid-Seventies. Like so many of his fellow fans Smith was interested in writing, but unlike so many of them he sought wider outlets for his talents than just the fan press field. By the time he was eighteen he had had sketch material accepted by **Not the Nine O'clock News**, Radio Scotland's *Naked Radio* and by Radio 4's popular satirical series *Week Ending* - the show which had likewise provided a launch platform for Douglas Adams. With dreams of making a full-time career from writing Andrew Smith had become a member of the Writer's Guild, a useful step for any author towards establishing the professional credentials likely to interest Producers and Script-Editors in their work.

His **Doctor Who** storyline, *The Planet that Slept* had been sent in as a freelance submission during the closing months of Douglas Adams' tenure on the show. Interviewed by Richard Walter for the DWAS magazine *TARDIS* Andrew Smith outlined his original concepts:

"The Doctor and Romana land on Alzarius shortly after which the mists come and the Marshmen rise up. The Marshchild is recognised as being a freak passive and is attacked by the Marshmen. She (...it was a she then) takes refuge in the TARDIS and becomes attached to the Doctor. Meanwhile a space freighter has breached the Alzarius perimeter, a series or warning beacons in space designed to keep spacecraft away from Alzarius and its terrors. There is an accident, the ship crashes and they require special minerals from the mountains of Alzarius before they can take off again. The TARDIS is stolen by the Marshmen who take it to the mountains with Romana still on board. The Doctor and the Marshchild help the freighter crew get the minerals they need and are caught by the Marshmen. In escaping K•9 is attacked and beheaded, his skull used as a trophy by the Marsh Leader. In the tunnels of the mountains roam giant spiders which, when they have all escaped from the tunnels and the story appears to be over, are discovered to have boarded the freighter. The Doctor takes care of them but, while returning to the TARDIS, the time travellers are attacked by the Marshmen. The Marshchild gives her life to save the Doctor just as a fierce wind starts up and the Marshmen return to the swamp; Mistfall is over".

*New companion Adric is concerned for the health of Romana*

The imaginative ideas in the storyline - Mistfall, a race of marsh creatures, K•9's skull as a trophy on a stick - appealed to script editor Christopher Bidmead. There was a desperate urgency to get workable material commissioned early, and Smith's submission had the advantage of being well structured and planned with television affordability in mind. It followed the basic rules of **Doctor Who**; a correct ratio of location filming to studio taping, a small enough cast, and with episodes paced to give an introduction, an exposition, a build up to the big threat and finally a conclusion.

The only question mark was Andrew Smith's lack of experience due to his age. However both John Nathan-Turner and Christopher Bidmead agreed that new talent should be encouraged, and Bidmead agreed to act as guarantor that a set of workable scripts would be available on time come what may. Andrew Smith was contacted early in 1980 and invited down to discuss the story.

**SCRIPT**

Almost the first thing the young author saw on his arrival at Union House was a one-page outline sheet for a new regular character, Adric, whose introduction into the series it would be Smith's responsibility to write.

The idea for a young, Artful Dodger character had come from Nathan-Turner. He had made no secret of wanting to replace the current line-up of two Time Lord super-minds plus a computerised battle tank with a younger, more vulnerable crew whose victories would have to be more hard won. K•9's days were already numbered and by the time shooting commenced on this serial it had been mutually agreed that Romana would quit the series by the end of the year.

Nathan-Turner stipulated he wanted a personality similar to Jack Wild's in the musical version of *Oliver*; a worldly wise street urchin with high intelligence and an impressive educational background, whose elder brother was leader of a gang of juvenile delinquents. Christopher Bidmead took these parameters and fleshed them out, giving the character a name, Adric, after the scientist who first articulated the theory of black holes in space, Karl Schwarzchild. Although Adric was to be an orphaned runaway it was to be established he had earlier excelled in the field of mathematics.

The problem was Adric, his brother and the street gang within Smith's storyline. The solution was to delete the freighter crash, changing it to a ship that had been stranded on Alzarius many generations earlier, enabling a complex society of survivors to have grown up, from which the Outlers gang were a group of juvenile renegades. To fit this context the vessel became a passenger liner instead of a freighter. Smith himself named the ship *The Starliner* during a script conference.

The major plot change and development was the key link between the spiders, the Marshmen and the Terradonians, the main explanations of which ended up getting lost or hurried through when episode four was severely edited down to fit its broadcast slot. Between them Bidmead and Smith thought through an ingenious concept whereby when Mistfall came the chemicals in the air triggered the production and hatching of large spiders from the marsh fruits on Alzarius. Then, rather like frogs from tadpoles, the spiders would ultimately grow and transmute into Marshmen (hence why the outline of spider shells remained on the creatures' foreheads).

During a previous Mistfall, shortly after the crash, a band of Marshmen had broken into the Starliner and killed and then replaced all the crew. However, they had become trapped on board, unable to operate the airlocks and escape. Sufficient of the chemically impregnated air remained inside the ship with them, enabling further metamorphoses to take place. The Marshmen adapted to the genetic code of their victims and literally became the Terradonians, inheriting their memories as well as their physical shapes.

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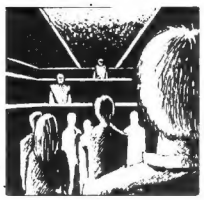


# Was He Pushed ?

THERE is no doubting Tom Baker's popularity as the Doctor. Throughout the majority of the Seventies he *was* **Doctor Who**. His immediately recognisable trademarks of the hat and the scarf, coupled with his flamboyant lifestyle and status as an almost pin-up hero figure, had all conspired to make him one of the most talked about media figures of the decade. It was hardly surprising then that when the announcement of his retirement was made Fleet Street turned out in force to get the full story.

The date was Friday October 24th 1980, the venue, Television Centre in West London. Preparing for rehearsals to begin next day on WARRIORS' GATE John Nathan-Turner and Tom Baker took time out to face a barrage of news-men, reporters and photographers, including many from the heavyweight papers, all anxious to hear the story behind Tom Baker's notice to quit.

There had been no prior warning, even to fan bodies, that an announcement was due. Indeed some deliberately misleading leaks had suggested Tom Baker had already signed up for Season 19.

Publicly Tom Baker spoke about it as being solely his decision. Several papers cited Baker's upset that his robot dog, K•9, was being given the chop from the series. Others spoke of his wish to quit while still pre-eminent in the role. "I'm giving up when I'm at the top" he told the London *Evening Standard*, before adding, "I felt this year that things were beginning to drag".

As to the future Baker spoke of taking up several lucrative offers from the United States, although his first job would be with the man who first cast him as the Doctor, Barry Letts, who eagerly snapped him up to play Sherlock Holmes in a forthcoming Sunday Serials' adaptation of **The Hound of the Baskervilles**.

The Press-call concluded with a photo session of Tom Baker, sometimes sorrowful, sometimes smiling, waving good-bye and being driven away from the BBC in a taxi - a visual metaphor to the corporation's impending loss.

Behind the publicity smoke screen things were less cordial. Despite his on-going illness Tom Baker had no immediate wish to leave a series which had made him wealthy, had given him access to the USA, and had provided that rare commodity to actors, job security. On the other hand he was less than happy with the changes being made to his working environment. Baker deeply missed Graham Williams and Douglas Adams and was unhappy that his close friends Lalla Ward and John (K•9) Leeson were leaving the series to be replaced by what he considered to be children. Matthew Waterhouse had been announced some months back and the day before Baker's resignation John Nathan-Turner had confirmed Lalla Ward's replacement as 23-year old Australian Janet Fielding, who would join the series in January.

Inevitably the question waiting to be asked was did he go voluntarily or not? It took until **Doctor Who**'s 20th anniversary celebrations at Longleat before Tom Baker finally chose to break his silence. In reply to a question from the audience "Was it your decision to leave the series?" he replied, with a sly grin to his former Producer, "I was pushed... By the Master of course"

In the weeks that followed **Doctor Who** was hardly out of the newspapers. Reporters lined up almost in succession to interview the departing star, whilst others concerned themselves with the identity of his successor. At the October 24th Press-call John Nathan-Turner had hinted, in what would virtually become a ritual for him, that the next Doctor could be a woman. This promoted no end of speculation among columnists. One reader, in a letter to *The News of the World* even suggested Prime Minister Margaret Thatcher for the part; "She's great at sorting out the baddies down here on Earth, so I am sure she would sort out the Daleks".

The rumours were finally laid to rest on Tuesday November 1st when an announcement was made, on the BBC1 **Nine O'Clock News**, that the new Doctor would be 29-year old character actor Peter Davison. Davison had been the sole choice of John Nathan-Turner with negotiations having started almost the day Tom Baker agreed to step down from the role.

The saturation coverage of Tom Baker's demise - which even rated a colour front page from the Scottish *Daily Record* - rather eclipsed the on-screen debut of new companion Matthew Waterhouse in episode one of FULL CIRCLE, broadcast Saturday 25th October. Only that week's Radio Times strove to redress the balance, publishing an interview with Waterhouse and series writer Andrew Smith in the *John Craven Back Page* section.

All this was a helpful boost to the show's ratings which had slumped badly against ITV's networked running of **Buck Rogers**. The Baker publicity onslaught immediately pulled back a million regular viewers, with part one seeing audience figures back to 5.9 million, where they had been at the start of the season. This total continued for part 3 before dropping back slightly to 5.5 million for the final episode.

The only hiccup was part two which crashed to an all-time low of just 3.7 million, the lowest figure for an episode since the show's beginning in 1963. For once the cause was not stronger opposition from ITV, but an unexpected hit from BBC2. The **Pot Black** snooker finals took place on November 1st, giving the minority channel one of its few opportunities for double-figure ratings. **Buck Rogers** as well as **Doctor Who** suffered by the public's sudden fervour for snooker.

None of these ratings was enough to bring FULL CIRCLE back into the top 100 chart. Episode one managed only position 106, while subsequent instalments reached positions 170, 115 and 127 respectively. Ironically the serial fared far better a year later when it was repeated an episode per night during the week of August 3rd 1981 in an early evening slot. Although achieving a similar average of just over 5 million viewers per episode, this midweek scheduling placed **Doctor Who** in 85th, 101st, 92nd and 60th positions nationally; a pointer towards things to come. I•V

ITV ( LWT region) SATURDAY 25th OCTOBER 1980

| 5:00 | 5:30 | 6:00 | 6:30 | 7:00 | 7:30 | 8:00 | 8:30 | 9:00 | 9:30 | 10:00 | 10:30 | 11:00 |
|---|---|---|---|---|---|---|---|---|---|---|---|---|
| BBC 1 | | | | | | | | | | | | |
| SPORT | NEWS | METAL MICKEY | BUCK ROGERS IN 25th CEN-TURY Twiki is missing | | UP FOR THE CUP | TV Movie A VACATION IN HELL | | | HAMMER HOUSE OF HORROR The Silent Scream | | NEWS | THE BIG MATCH |
| BBC 2 | | | | | | | | | | | | |
| SPORT | THE BASIL BRUSH SHOW | DR. WHO Full ep.1 | NEWS | LARRY GRAYSON'S GENERATION GAME | | JULIET BRAVO | film S.O.S TITANIC | | | | NEWS | PARKIN-SON |
| BBC 2 | | | | | | | | | | | | |
| film THE GOLD DIGGERS OF 1935 | | SNOOKER | NEWS | RUGBY SPECIAL | | 16th CAM-BRIDGE FOLK FESTIVAL | TENNIS | SNOOKER | | | | THE TRIAL OF LADY CHATTERLE (drama) |

*Continued from page 5*

Andrew Smith continues the story.

"Reading the manuals they learned not only the technicalities of the Starliner but also of the Terradonian culture. They followed that culture. In time, many forgot their origins until the numbers who still remembered were so few that the information was able to be restricted in the interests of maintaining control. Ultimately only the First Decider, keeper of the System Files, knew the secret. The Deciders were chosen by reference to the brain analysis to which every new-born baby was subjected. This classified their status - Norm, to receive minimal education, or Elite, to receive superior education in all the sciences. Only Elites could become Deciders. Adric was an Elite among Elites and this doubtless would have been his future if he had not joined the Doctor.

"Any two Deciders could over-rule the third on a decision, except where information stored in the System Files came into play, whereupon power absolute lay with the First Decider. They were obeyed without question - they had no need for law enforcement agents - no-one would ever question a decision."

**SCRIPT-EDITING**

Due to a need to prune some dialogue from episodes one and two after early timing runs, the sub-plot involving Tylos seeking to oust Varsh as leader of the Outlers lost its final scene where Tylos actively challenges his competitor, gaining Keara's support as she too blames Varsh for misleading them about the effects of Mistfall.

Aside from writing in Adric, Andrew Smith also had to worry about introducing the E Space theme which would run through three stories.

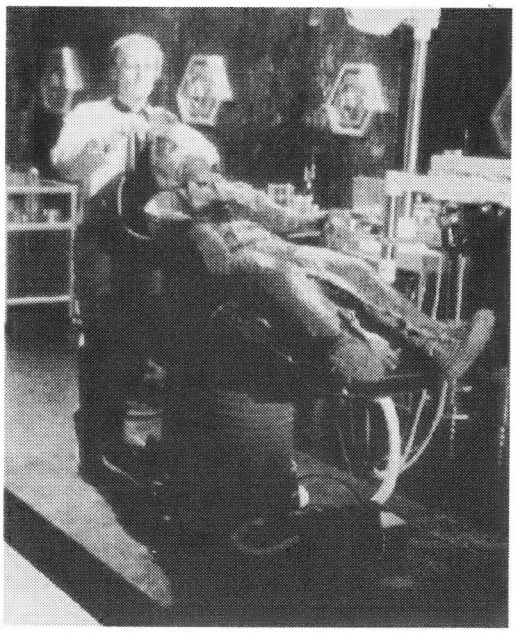
The E-Space trilogy (as it would become known) evolved from discussions between John Nathan-Turner and Christopher Bidmead. The former was keen to concoct some running themes for **Doctor Who** and get away from the notion of stories as just serials in isolation. Nathan-Turner's oft quoted drive to keep "...bums on seats" perceived a need for hooks that would motivate audiences to tune the following week after the completion of a serial.

Christopher Bidmead was already planning a big send-off for Romana (and K•9) in the Time Lord story science-fiction author Christopher Priest was penning for serial five, *Sealed Orders*. Set on Gallifrey the pretext was to be Romana's recall to Gallifrey - the High Council having finally noticed her absence. Additionally, with Tom Baker due to leave the series, Bidmead wanted an even bigger send off for him - something that would embrace a threat to the whole of creation. The teaser to this would be the Charged Vacuum Emboitement, a plot device that would delay the Time Lords' return to Gallifrey as well as dropping them into another area of space/time and hinting that something very unusual was present in the Universe.

Andrew Smith completed his four rehearsal scripts by the end of May 1980 under his original title, *The Planet that Slept*. Although it would be third in transmission order, it was allocated fourth in order of production. Apart from the logistical consideration of bringing its location filming as close as possible to mid-summer, this swaparound also reflected another of John Nathan-Turner's beliefs.

He wanted to introduce Adric as a fully rounded character, with the actor already comfortable with his performance. In his view characters were rarely at their best in their pilot appearances - artists were often awkward with a new role and pressed for changes on-the-fly, while writers preferred to see how an artist handled a role before writing for the character. As a possible solution, Nathan-Turner scheduled Adric's debut for story two in production order, which would be story four in the season. That way Adric's presence as a regular could be analysed, giving time for writers to tailor him into their future scripts, thereby polishing his part to make it smoother and more suited to the actor.

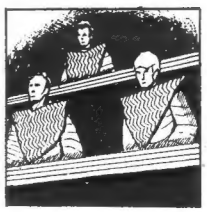
The final change, just before production got under way, was a name change for the serial and one of the characters.



*The Marshchild (and its plight) remained from the original concept, but failed to survive Dexeter's attentions*

*The Planet that Slept* was felt to be too long. By the end of June Christopher Bidmead had devised the punchier, clue-inspired FULL CIRCLE. The other change was the name of the chief scientist, from Lexeter to Dexeter to remove any confusion with Jacqueline Hill's role as Lexa in MEGLOS.

**DIRECTOR & TEAM**



Overseeing production of FULL CIRCLE was a relative newcomer to the Director's chair although not a newcomer to **Doctor Who**, Peter Grimwade. A long-time friend of John Nathan-Turner, Grimwade had been one of the most popular and respected P.A.s in BBC Television. His **Doctor Who** credits stretched right back to 1969 with SPEARHEAD FROM SPACE and had continued with such notables as THE DÆMONS, ROBOT, PYRAMIDS OF MARS, THE ROBOTS OF DEATH and HORROR OF FANG ROCK. After FANG ROCK Grimwade won a place on the BBC Director's Course after which he was advised to go freelance due to cutbacks taking place within the Staff Director's department. Almost immediately he was snapped up to do an episode of the psychic thriller **The Omega Factor** in Scotland but thereafter had experienced a lull before receiving the commission to do FULL CIRCLE.

An energetic figure with an eye for technical detail, Grimwade's style as a Director was to allow his performers and designers a lot of leeway during planning and rehearsals. Once in the studio, however, he was an iron-willed disciplinarian with a constant eye on the clock and rigidly defined shooting schedules. A hallmark of his work, particularly on later stories, would be the sheer number of camera shots he would accomplish in one day's shooting. He was not always popular with artists, but he never failed to pull in results.

Of the four key Designers appointed to this story, only Costume supervisor Amy Roberts had had any responsibility for creating elements for a **Doctor Who** story before, although all had worked previously on the show as assistants. Amy Roberts first serial had been IMAGE OF THE FENDAHL in 1977 where her main contributions had been a lighter weight outfit for Leela, and the stunning Fendahl Core costume worn by Wanda Ventham. She had already designed Adric's uniform, having worked on STATE OF DECAY some months earlier.

Set Designer Janet Budden, Make-Up supervisor Frances Needham and Effects wizard John Brace were all new to the series, although Brace had done THE SEEDS OF DOOM as assistant to miniature specialist Richard Conway, from whom he had a learned a lot about the mechanics of getting models to move. As a fully fledged Designer he had undergone his baptism of fire with **Blake's Seven**, and indeed would pay that show back next year with one of the

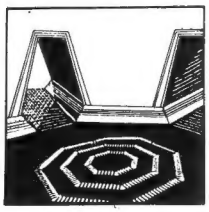
spider props re-used from his work on FULL CIRCLE.

One of Britain's top character actors, George Baker, was cast as Decider Login. An accomplished film and television performer Baker was equally at home in comedy as in drama. In the early seventies he had landed his own series for LWT, **Bowler**; the comic adventures of gangland mob leader Stanley Bowler, whose character had first been seen in several episodes of the popular **Please Sir** series. Alongside so many other classically trained actors he landed

*Login, Garif and Nefred wait for ther Starliner to be sealed*

an important role in **I, Claudius**, although he was always better remembered for his innumerable appearances in ITV film series such as **The Saint**. **The Avengers** and **The Prisoner**. Due to a change in the programme's format he narrowly missed a semi-regular slot in the Terry Nation's post-apocalypse drama **Survivors** as the baronial leader of New Britain, Arthur Wormley.

Less well known but no less accomplished were the remaining two Decider roles, Garif and Nefred, played by Alan Rowe and James Bree. Bree had also appeared in **I, Claudius** but is probably better remembered by genre buffs for his previous role in **Doctor Who**, as the sinister Security Chief in THE WAR GAMES. Alan Rowe's previous **Doctor Who**s had been a minor role THE MOONBASE, and as Edward of Wessex in THE TIME WARRIOR. It was his performance as Lord Skinsale in Terrance Dicks' HORROR OF FANG ROCK that Peter Grimwade recalled when casting for FULL CIRCLE.



**SET DESIGN**

To an extent the Scenic Design department got off very lightly with this serial which required less than ten sets (including corridors) in total, two of them TARDIS interiors. Even the location was far enough off the beaten track to need little in the way of disguising or re-dressing.

Romana's bedroom was not a redressing of the TARDIS control room but was a new set in its own right, which backed on to a short corridor linking it to the console room. The walls and joining columns, however, were constructed using existing plans (white painted plywood flats with circular cut-outs infilled with translucent fibreglass roundels), the major job undertaken by Janet Budden was dressing the room to make it unquestionably Romana's. Lighting played a strong part illuminating the set with soft pink tones. Paintings, soft furnishings, bookshelves and a variety of Lalla Ward's old costumes were used to complete the image of the tranquil haven Andrew Smith had suggested in his script.

Aside from one large cave, the remainder of the sets were all aboard the Starliner. To distinguish Terradon culture from Earth culture Janet Budden settled on a triangular motif for everything from doors to corridor shapes, wall monitors to bas-reliefs, tools to inspection panels. Specifically the shape she chose was an isosceles triangle but with its points flattened down. Even corridor junctions were so shaped, emphasised by designs painted on the floors to highlight the angles.

Another concession Janet Budden won was permission from the Technical Manager to use the studio lights to raise and lower the Starliner's hatchways and internal bulkhead doors. Each light in a studio is hung from an electric winch motor controlled from the Lighting desk. Linking the doors to these winches would enable a smoother, if slower, movement than the standard technique of a stage-hand opening and closing them manually.

One of the largest sets was also the cheapest to build. The Great Book Room, piled high with shelves and racks containing the vessel's system files, and from which the Deciders pronounced their decisions, was little more than a vast collection of up-turned plastic milk crates, lashed together, painted, and topped with laminated chip-board work surfaces. A classic instance of lighting used to transform the mundane into the dramatic. A ChromaKey screen (to show, for example, Dexeter's experiments on the Marshchild) completed the set. A similar, but smaller, screen was used in Dexeter's laboratory, and rigged to break and then explode as the Marshchild thumps at the image of the Doctor relayed the screen from the Great Book Room.

**MAKE-UP**

The point of note for Make-up on this story was how much they were not allowed to do. Having had experience before of department head attitudes towards alien savages and venomous spiders in **Doctor Who**, Barry Letts strongly advised John Nathan-Turner against permitting any bloodshed, gaping wounds or vivid bite-mark skin discolorations on FULL CIRCLE. With the series being pulled ever closer to five o'clock to upstage **Buck Rogers** it was made very clear that overt gore and violence would not be allowed so close to Saturday tea-time. All the deaths, woundings, surgical experiments and spider attacks would have to be bloodless and toned down in emphasis. Make-up was instead limited to supplying bruises.

Frances Needham's one consolation was permission to apply a vein-like tracery of markings to Romana's face and hands to show her infection from the spider bite. She hit on the notion of using a paint-on *Scotch-lite* solution which could be made to pulsate with am iridescent coloured glow when illuminated by front axially projected light. However, rather like the Exxilons, the glow was only really visible when the painted skin, which appeared black under normal lighting conditions, was exactly perpendicular to the FAP light source. Ironically it worked far more effectively on the

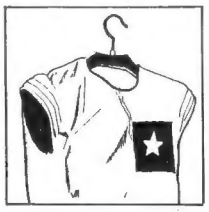
*Romana is infected by the Marshspiders and catches a visual effect*

infected Romana waxwork in the Madame Tussauds FULL CIRCLE tableau.

Make-up's primary responsibility became therefore to ensure all the Alzarians were given sun-tanned skin tonings to match in with the world's specified tropical climate.

With nearly two months having elapsed since his appearance in STATE OF DECAY, Matthew Waterhouse's hair had now grown long enough for him not to need the wig furnished for him on that previous story.

**COSTUME**



As nearly always the most lavish costume was reserved for Romana. Having put Lalla Ward almost into riding wear, complete with jodhpurs, for STATE OF DECAY, Amy Roberts created a more feminine look for this story, based on the actresses' favourite colour, red. Essentially a two-piece outfit the jacket and skirt were worn over a thin lace blouse with a matching lace petticoat intentionally left visible below the skirt's hem-line. The jacket's cuffs and wide

lapels were all edged with gold braiding.

Adric's outfit had already been designed for STATE OF DECAY. One of the rules John Nathan-Turner intended gradually bringing in to the series (primarily to save on costs) was that each regular character should have his or her own uniform that would rarely change from story to story. Romana was the last character, for some time to come, who would enjoy a new outfit with every story.

Amy Roberts had designed Adric's costume on STATE OF DECAY with FULL CIRCLE already in mind. On this story the trick was to match his clothes to those worn by his fellow Terradonians/Alzarians. Soft pastel colours were used throughout, suggesting the warm, almost tropical climate. All the citizens wore lightweight yellow and orange tunics, knee-length trousers and matching coloured sandals. Dexeter and the Deciders wore gold, double-breasted quilted jackets, with Nefred sometimes adding a bright gold triangular tabard for ceremonial functions.

The Outlers' garb was more vivid with patches of additional colour to suggest both their statements of rebellion and their status of outcasts, forced to mend their clothes with what they can scavenge. As a symbol of authority Varsh wore a pleated cord belt around his waist, which would become Adric's after his death.

Tom Baker again wore his burgundy costume but, following a request from the actor himself, he was re-united with his brown buccaneer boots. The pretext was the imminent possibility of filming in marshy terrain, although throughout the remainder of production this season, Baker was allowed to keep the boots.

**VISUAL EFFECTS**

The opening episodes had two model sequences planned; the TARDIS encountering the CVE, and the discovery of the crashed Starliner. Andrew Smith's description of the first scene called for a boiling hole in space flecked with lightning, but after discussions with "Mitch" Mitchell, Peter Grimwade was happy the scene could be done totally electronically, requiring only standard shots of the model police box spinning against a black background. Graphics would provide a star field caption slide while Quantel electronics would provide the vibration effect outside and inside the TARDIS.

Also truncated were the Starliner shots. Although John Brace's team built an elaborate miniature ship on a scale table-top model set (following the triangular crystalline motif suggested by Janet Budden), Peter Grimwade was unhappy with its depth of field when viewed by a studio camera. With no provision for model filming Grimwade limited establishing shots of the model ship to just two brief glimpses. The take-off too was restricted to one short cutaway - just enough to establish smoke belching from one of the main thruster vents.

For studio scenes Brace's crew constructed a wide variety of tools for the Starliner (all of them triangular in shape) as well as assorted homing devices and Image Translators for the TARDIS. On location, a specially-shaped axe was used to slice riverfruits, and in the studio a translucent-bladed knife was also needed. Moulded cowlings were made to fit over conventional fire extinguishers for the scenes were the Starliner crew fight the Marshmen with oxygen sprays.

The mainstay for Effects on FULL CIRCLE was providing all the smoke and dry ice for the Mistfall scenes. Huge quantities of both were required on location and in the studio for the boarding bay and airlock scenes. Other practical effects included the exploding TARDIS console in part one and controls and circuitry seen hanging down under the console as the Doctor tries to repair it.

**THE MARSH CREATURES**

Interviewed at the time Amy Roberts confessed the Marshmen had been her most difficult challenge to date. She told *TARDIS* magazine readers: "I only did one design for the Marshmen costumes after preliminary rough sketches and working drawings for myself, and that was approved by the Director and the Producer. The final costumes were a reasonable approximation of that design, but I wasn't entirely happy with them".

The basic requirement for each costume was that it had to be resilient enough to survive being fully immersed in water. With that in mind Amy Roberts chose to build the costumes up over conventional skin-diving wet suits. The basic Marshman body comprised layers cut from sheets of bubble textured latex, glued and sewn onto the rubber wet

*Romana's spider bite was achieved by pulling the spider off her face then running the tape backwards*

suits. The feet were similarly of textured latex bonded to pairs of slippers. The hands were surgical gloves, and again were latex coated. The headpieces for each of the six monster costumes had moulded fibreglass underskulls complete with chin straps to stop them coming off as the artists submerged beneath the lake. The skulls were open at the back to ease putting on and removal, the hole being hidden by a flap of the textured latex material. After casting, each head was painted and built up with additional strips of the textured latex, the final element being the painting on of the spider-like outline onto the foreheads, done to suggest their arachnid origins.

Although the suits did protect artists from the chill of their dip in the lake, they did prove to be uncomfortably hot to wear in the confines of a studio. During recording the Marshmen actors would only wear the headpieces when absolutely necessary.

Their younger selves, the Marsh spiders, were totally the creations of John Brace. Visual Effects had put in a bid to do the Marshmen as well but had lost out given the BBC inclination that "if it's worn it's Costume". Although moving spiders had been done in **Doctor Who** before, Brace was aware they had relied for their movement on complex arrangements of driving wheels, cogs, chains, pivots and linkages to get the limbs to move. Even then the spiders did not walk on their legs. Concealed wheels under the body had provided the forward motion. These spiders were to be a lot smaller than those seen in 1974's PLANET OF THE SPIDERS and so a different methodology was employed. John Brace takes up the story:

"Steve Keates was the assistant I made responsible for this tall order. He became known as *Spiderman*. We set to work on leg activating mechanisms and after a few false starts we had something promising. A shaft with 'Meccano' pulley wheels set along it at different angles. This we sat in a carriage with a motor and it became the body of the spider. We bent wire rods for the legs and these passed through the carriage and curled round the pulley wheels so that when the motor turned the shaft, the rods produced a swimming motion. We put batteries into the abdomen on a trailer device and placed it on the floor. After bending the legs some more to enable it to stand, we turned it on and it reared, lurched about and looked as if it could walk. We had the principle! We then added refinements; a head with lights in the eyes and nipping fangs, and made latex coverings for the body, abdomen and legs, adding colour and hair too.

"Steve spent a lot of time making the spiders, and almost as long bending the wire legs to make them walk naturally, balancing as they had to. If he got it slightly wrong they fell over, walked backwards, in circles, stag-

gered, seized or sheared gear boxes. I'm sure they fulfilled their role in the story. They looked menacing and quite convincing. Certainly people who didn't like spiders found them convincing enough."

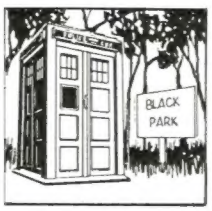
Not all the spiders made for this story were the cog and battery variety. For crowd scenes dummy spiders pulled on lengths of wires sufficed. In Dexeter's lab a static spider prop had its abdomen filled with simulated offal for the dissection sequence. Trickiest of all was the episode two moment when a spider erupts from a marsh fruit onto Romana's face and bites her.

The script described the scene like this:

"Romana is backing away from the spiders towards the TARDIS. As she comes up against the TARDIS door: the TARDIS dematerialises. Romana looks round in horror. The cave is empty. She looks round for a weapon and seizes the nearest thing to hand - one of the riverfruits. It cracks open in her hand, and the emerging spider jumps onto her face. She throws it to the ground, but we can see that it has bitten her. White faced she sinks to the ground. The spiders scuttle towards her."

John Brace explains how the scripted instructions were realised:

"To make a river fruit split and a spider leap out was the first problem. This was achieved with a fibreglass replica of a river fruit, with three spring-hinged sections triggered by the push of a button. This was dressed inside with latex which also concealed another spring device to eject a soft rubber spider. Assistants Charles Jeans and Simon Tailor engineered and perfected this device. The rest of the scene was achieved by working backwards. We placed a small spider with motorised legs in Romana's hand. On *Action* Romana slaps the spider onto her face, pulls her hand away giving a reaction. The spider was then jerked off her face with a fine nylon line. This action was recorded onto video disc. When played backwards with appropriate parts slowed down, Romana's reverse acting was now the right way around, i.e; a spider leaps onto her face, she reacts and brings her hand up to claw the spider off."




**LOCATION FILMING**

The spot chosen for the leafy paradise of Alzarius was Blackwater Park near Iver Heath in Buckinghamshire. A quiet woodland area of lakes and ponds, it was a favourite location for many film makers, especially Hammer in the Sixties. In the Seventies it became the haunt of the Salkinds who used the same location as Peter Grimwade's team for sequences in *Superman II* and *Supergirl*.

The BBC **Doctor Who** crew began assembling there on Monday 21st July. Although the weather was exceptionally sunny and warm Film Cameraman Max Semett lighting the foreground (close to the camera) with powerful arc lights fitted with coloured gels to give a stronger impression of a planet warmed by an alien sun. It was a technique Semett had used on a **Blake's Seven** episode (THE KEEPER). Grimwade was initially dubious, fearing it might end up looking like something from **Top of the Pops**, but after viewing the episode in question he agreed to the suggestion.

Janet Budden added to the effect created by the strong coloured lighting by coating a lot of the surrounding trees and foliage with pastel shades of powder paint, to make the vegetation look more exotic. The powder paint was totally harmless but because the crew were filming in National Trust property, they were required each evening to clean up all traces of it from the park land.

For the Doctor's opening scene outside the TARDIS, the tropical imagery was enhanced by concealing (behind a tree stump) and then releasing a flock of trained birds, similarly made-up with coloured powder paint to make them appear more exotic. Blue powder paint was also used to suggest an outline square on the grass where the TARDIS used to be when the Doctor returns to find it gone.

Being quite off the beaten track there was no need for the scenic crew to spend any time hiding or disguising any 20th century artefacts. They constructed a number of props using lengths of wood lashed together to make fruit racks, benches, wind-breaks, a jetty and the like to complement a stylising of the colonists as essentially outdoor dwellers. A large quantity of marrows, suitably repainted, had to be bought in to make up the harvest of river fruits.

With a week's worth of filming to do, the first sequences scheduled were those which might prove technically taxing; Mistfall and the emergence of the Marshmen. John Brace and his team had assembled a huge array of dry ice tanks and smoke machines to compensate against having to battle any breezes which might be blowing. In the event the weather was very still, so any smoke and mist generated tended to hang around, as Matthew Waterhouse found out.

An early shot was Draith being sucked into the lake. The idea was Adric would run off to seek help, having seen the (stunt double) Decider dragged into the water (pulled on a length of wire). All went well until Waterhouse raced off into the thick cloud of smoke - only to emerge moments later coughing and wheezing uncontrollably to due its density.

The Marshmen rising from the lake was done as an evening shot, with the sun low behind the trees. Positioning smoke and dry ice generators high out of camera shot in the background, the six actors playing the Marshmen were required to enter the water, crouch down as low as possible, count to a given number and then slowly surface. Only one actor had to actually submerge completely. Several takes were done due to the complexity of timing this shot, as well as Grimwade's desire to shoot it from several angles. The artists too were reluctant to stay in the cold water a split second longer than they had to, hence, during editing, Grimwade used a video disc to play back the actual moment of emergence in slow motion to achieve the effect he wanted.

Another technique employed by Grimwade and Semett was shooting some sequences using a fish-eye lens. In close-up this gave a startling distortion effect (as when Adric stares up dazed at Draith), and in long shot made the location look more panoramically open by squeezing more into the picture seen by the lens.

Despite a very dry and sunny week, much of the ground around the lake was prone to being soft and muddy underfoot. This meant a lot of time spent preparing any terrain over which K•9 had to travel. Although fitted with caterpillar treads the machine would still seize and jam if the ground underneath was too wet and sloppy.

The Marshchild, who also had to endure a ducking in the lake, was played by Norman Bacon. Originally Andrew Smith had identified the Marshchild as a girl, but this had been changed to a Marshman by Christopher Bidmead who felt younger viewers might be even more distressed at the prospect of a female Marshchild being subjected to dissection and torture in Dexter's lab.

Filming wrapped at mid-day on July 25th. For some of the cast (Adrian Gibbs as Rysik and Leonard Maguire as Decider Draith) this was the end of their involvement with FULL CIRCLE. Their characters were not needed in any studio scenes. One of those most pleased to be going home was Matthew Waterhouse. His main memories of the week at Blackwater Park were of being continually either muddy or wet, or frequently both.

One scene which had to be re-recorded was the sequence where Adric rolls up his trouser leg to reveal how quickly his leg has healed. Due to haste (and perhaps a lapse of memory) no-one remembered to remove the graze make-up before the scene was first shot. Hence Adric was shown still injured but arguing otherwise.

Day two saw a full cast complement present in the studio, including all the extras and walk-ons playing Outlers, Citizens and Marshmen. Although six Marshmen costumes had been made, only one actor, Barney Lawrence, had been contracted to give an "acting" performance; turning airlock wheels, doing the kindred hand joining with Romana and, for this story's act of brutality against K•9, knocking the dog's head off and wielding it on a club.

August 8th became a day of shooting all the big crowd scenes - recording all the shots of the Marshmen boarding, and then leaving, the Starliner, Nefred's death, any scenes in the darkened lower deck area, as well as all those in and around the ship's entranceway. Visual Effects was kept very busy; co-ordinating and generating all the smoke and dry ice needed for those scenes involving Mistfall.

When recording began again on Thursday 21st it was time to do all the scenes set in the Outlers' cave. Again this was a busy day for Visual Effects as the spiders were needed to give their big performances. The actual spider effects shots (especially the reverse-acted biting scene) were kept until last to ensure all the simpler scenes were put in the can first.

*The Marshmen try to leave the Starliner set to get back to their original location*

**STUDIO RECORDING**

Studio TC6 had been allocated for FULL CIRCLE, its recording scheduled having been broken down into two blocks. First a two day session over August 7th and 8th, and then a standard three days commencing Thursday 21st August. Outside rehearsals at Acton were booked for July 29th through to August 6th, and then from August 11th till 20th.

The first day of shooting started late (14:00) and required only Tom Baker, Lalla Ward, K•9 (John Leeson), Matthew Waterhouse and the Outlers to be present in the studio, recording all scenes set inside the TARDIS - both the control room and Romana's bedroom.

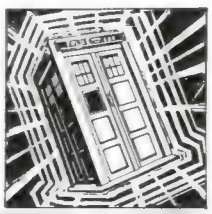
A particular note of continuity, insisted upon by John Nathan-Turner, was the provision of two caption slides freeze-frame photographed from a recording of THE INVASION OF TIME, showing the desert-like wastelands beyond the Gallifrey citadel. Because they were taken from a recording, and not from film, the shots appeared slightly muzzy when mixed onto the ChromaKey screen inside the TARDIS.

Day five saw cameras moved around the studio to the Book Room and Dexeter's lab sets. A small re-write was performed during the day, adding in the short, but visually dramatic sequences of the Deciders introducing themselves, bathed in pools of light at the commencement of their trial of the Outlers. This same introduction was repeated for the scene where the Deciders meet the Doctor.

The remainder of day four and all of day five was spent doing the Starliner corridor scenes. Again a full cast was required although, because a lot of citizens were due to be killed by the Marshmen, Peter Grimwade booked a separate clutch of ten extras for August 22nd and then another ten for August 23rd - to insure against eagle-eyed viewers spotting any "miraculous resurrections".

**ELECTRONIC EFFECTS**

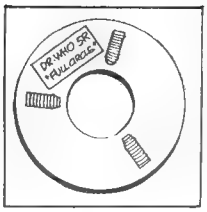
Day five was the big day for Electronic Effects to show off its prowess with Quantel. Instead of each corridor ending in a blank wall, blue screens were erected so that the same basic corridor set could be made to look like many different



corridor sets.

The idea was to use the flip and rotate capabilities of Quantel to turn and tilt any ChromaKey-inlaid background picture so that its perspective was kept relative to the angle of the camera shooting the set. A common problem with using a painted or photographic backdrop was that the camera could only shoot from one position; the slightest move and the artificial perspective was lost or looked phoney. Quantel could solve this limitation for the Director by changing the background as the camera was moved. Not only that but a moving background could be provided - relaying, for example, earlier pre-recorded shots of extras running down a tunnel onto the blue screen, thus giving an impression of the one corridor set actually leading out onto another.

It was a partially successful experiment. The Quantel 3000 Mitch Mitchell had available for the studio day was not quite as sophisticated as the 5000 machine he would have for the gallery only session. Some artificial perspective shots looked okay, but in others the depth ratio of the pre-recorded footage could not be adjusted finely enough, resulting in shots which did not look quite right.




**POST PRODUCTION**

Following four hours of tape to tape transfer of the raw footage on August 26th, FULL CIRCLE returned to TC6 on Wednesday 27th for seven hours of gallery only work. As well as a Quantel 3000 and a 5000, a video disc machine was available to reverse the spider bite scene and slow down the Marshmen surfacing shot.

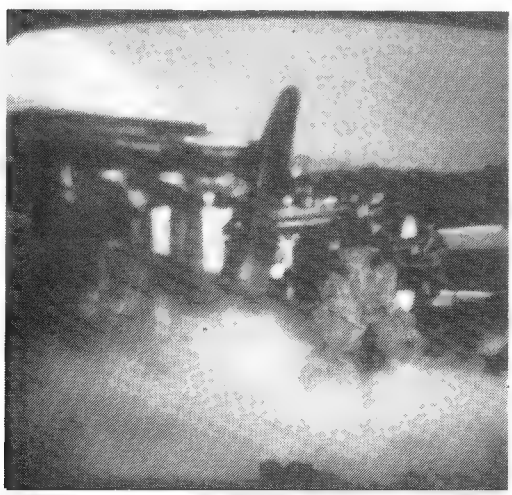
The 3000 deck was used for initially compiling the model shot of the TARDIS heading into the CVE; shrinking and enlarging the police box as directed and mixing the footage with the star graphics. The 5000 was then used to slow down the picture and multiple image it.

One problem that could not be solved was the E-Space effect. It was intended that E-Space be deep green to distinguish it from the blackness of N-Space. However, although Mitchell added a green tint to the picture, the overall effect was lost due to the heavy black background of the model shot.

FULL CIRCLE was Mitch Mitchell's last **Doctor Who** and virtually his last assignment for the BBC. Unhappy with the Corporation's lack of recognition for the blossoming field of Electronic Effects (and the status accorded to their Designers) he left to go freelance in the early autumn.

Post-production sound included dubbing on Draith's important line to Adric: "Tell Dexeter - we've come full circle," and Romana's line at the end of part two: "They're only spiders" (used twice).

Editing took five nine-and-a-half hour days to complete over 28th/20th August, and 1st/3rd/6th September. After rough Shibarden previews on the 5th and 8th, syphers were completed in four days, over 17th/18th/30th September and 1st October - just over three weeks away from the transmission of episode one.



*The Starliner model was not seen as much as originally planned*

**SPECIAL SOUND AND MUSIC**

Dick Mills' main memory of FULL CIRCLE is the day he spent recording the squeals and grunts of the Marshmen. Unable to find exactly what he wanted from library soundtracks, he arranged to spend a day at a pig farm armed with a tape recorder. All the Marshmen sounds were variations on pig noises - sometimes played back normally, sometimes slowed down and distorted. The slowed down sounds were used particularly in early scenes of the Marshmen, emphasising their ponderous movements as they try to adapt to their new environment.

For the flight through the CVE Mills used multi-tracking to loop K•9's voice back over and over again to match it in with the juddering effect created for the visuals.

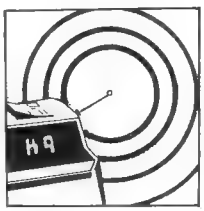
Alternating with Peter Howell, it was the turn of Paddy Kingsland to compose incidental music for this **Doctor Who**. Again talking to Richard Walter for *TARDIS* magazine, Kingsland outlined his preferred way of working when tackling the incidental music requirements for a show like FULL CIRCLE:

"I use a tape of the dialogue track with tone pips cut into it to indicate picture cuts and other visual cues to be reflected by the music. I put a metronome track against this and write the music to fit. Theoretically, someone else could go through the tape, take down the numbers and prepare the tracks, but I prefer to do it myself to get the feel of the episode and the acting and the directing in it. The last stage is to perform the music cue by playing an outline sketch of the melodies and chords which can be added to line by line using a 16-track tape recorder.

"The synthesised sounds have to be carefully chosen for episode one, bearing in mind what is to happen in future episodes. The character of the sounds themselves can contribute as much to the mood as the melodies and harmonies. It's the same as choosing the instruments to be used in a piece of conventional music. The whole process takes about one week per episode, including dubbing the music onto the finished tape which is done by the Sound Crew at Television Centre".

Kingsland credits Grimwade with the idea of using recurring themes for several of the characters. Peter Howell had begun this process on THE LEISURE HIVE, using phrases from Ron Grainer's title music as an incidental theme for the Doctor. Paddy Kingsland extended this further in FULL CIRCLE; a haunting nine bar melody for Adric and the Outlers, a jaunty piece for K•9, a booming one/two score for the Marshmen, and a sombre, bass-dominated processional theme for the Deciders.

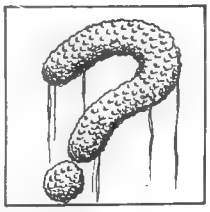
**TRANSMISSION**




Premiering the day of mass press coverage of Tom Baker's impending departure from **Doctor Who**, FULL CIRCLE episode one went out at 5:40 p.m. on October 25th, the time slot the series would occupy for the remainder of 1980. It broke the steady ratings decline of the previous eight weeks and won a generally favourable reaction from fans, many of whom had expressed reservations about the inclusion of a juvenile regular in the show's line-up.

*Radio Times* accompanied its episode one coverage with a short Back Page piece entitled *Teenage Takeover in Doctor Who*, highlighting the fact that both Matthew Waterhouse and Andrew Smith had yet to reach their twentieth birthdays.

**TRIVIA**



K•9 has "no vocabulary available" for the CVE - even though the Doctor and Romana both know (with hindsight) what it is.

E-Space - the Exo-space Time Continuum - into which the TARDIS passes through the CVE has negative co-ordinates, and is green in colour.

Before passing through the CVE, it is established that the TARDIS is 32 minutes from Gallifrey - yet it lands at the same (but negative) co-ordinates in E-Space within about two minutes. Alzarius occupies the same co-ordinates in E-Space as Gallifrey does in N-Space.

*The Doctor and K-9 find Mistfall is not as toxic as the Deciders suggest*

Citizen Drahcir, paged over the Starliner tannoy, was included by Andrew Smith as a reference to his friend Richard Walter (then editor of TARDIS).

It is noted that Mistfall comes to the planet Alzarius roughly every fifty years - when another planet takes Alzarius away from its sun. The last occurrence was indeed fifty years ago. At that time, Karelis and Deo noted the same life-signs in the riverfruit as Dexeter finds. Dexeter postulates they could be eggs, and Draith suggests insect eggs. It is known that strange insect life is supposed to prefigure Mistfall.

It is not clear how long the Starliner has been on Alzarius, but the prologue to Andrew Smith's Target Novelization (1982) describes the crash and subsequent attack by the Marshmen. The commander designate following the crash is named as Fenrik. Terradon is also in E-Space (the Starliner, unlike the *Hydrax* in STATE OF DECAY, has not passed through a CVE from N-Space) since the Starliner's Image Translator's read the negative values of the co-ordinates.

The novel also includes a four-verse poem attributed to First Decider Yanek Pitrus (tenth generation Starliner) which describes Mistfall. A couple of phrases in it are interesting: Alzarius is referred to as "The planet that has slept," and the third verse begins: "When Mistfall comes The giants leave the swamp." This couplet is quoted by Keara in part two of the transmitted story.

In keeping with the mythological nature of the poem, it is stated in the story that in the past the Marshmen were regarded with superstitious awe - as figures symbolising the whole of life on Alzarius. As it turns out, of course, there is a lot of truth in this.

The length of Mistfall varies, but it could last ten years. K•9 says the mist itself is not toxic.

The Marshman who does the acting (knocking K•9's head off, opening airlocks, etcetera) is referred to in the script as the *Marsh Leader*.

Romana's line "Doctor" from towards the end of part one was used in he companions' flashback sequence in part four of LOGOPOLIS (also directed by Peter Grimwade).

The Gaf Corporation of New York brought out its first **Doctor Who** *ViewMaster* reels for FULL CIRCLE - a set of three reels which each held seven stereoscopic pairs of photographs. When seen through a ViewMaster, a device like a pair of binoculars into which a reel is slotted, each eye is shown an image from a slightly different angle. The result is a three-dimensional effect - the first 3-d **Doctor Who**, nearly fourteen years ahead of THE DIMENSIONS OF TIME.

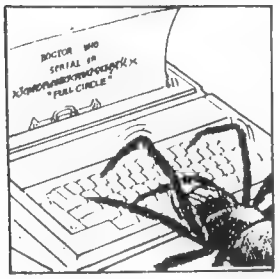
There were 21 stereoscopic photographs in all (seven each on three reels), all taken on set or on location with a special camera. None of them has been published apart from as the ViewMaster reels released in January 1981. The reels could be bought as a discrete set, or together with a ViewMaster. Listed below are the captions for each of the pictures - including original spelling and punctuation (eg, "Outler's cave...", "The Citizen are called...", etc). In parentheses is a description of the accompanying photograph.

1. Doctor Who, Romana and K9 ready for lift-off (Doctor behind console, Romana crouching by K-9 in foreground)
2. The Tardis materialises on a strange planet: Alzarius (Romana outside TARDIS)
3. Doctor Who and Romana watch for alien movement (Doctor and Romana in clearing)
4. A community from the starship Starliner lives here (Woman weaving; other figures in background)
5. Citizen men are harvesting riverfruits (Two men pulling riverfruits from the river)
6. The contaminated fruits announce "Mistfall" (Draith and Dexeter examining riverfruits)
7. The young Outlers do not believe in "Mistfall" (Tylos and Varsh in forest)
8. Decider Draith in search of the Outler Adric (Draith in forest)
9. Adric loses conscience as Draith is dragged by the Marsh (Adric unconscious by marsh)
10. Doctor Who and K9 in observation by the marsh (K-9 and Doctor by marsh)
11. The Marshmen slowly emerge from the marsh (Marshmen walking ashore)
12. The Outlers seek refuge in the Tardis (Romana, Tylos, Varsh, Adric, Keara by console)
13. Transported by the Marshmen into the Outler's cave... (Low angle on headless K•9 and Romana in cave)
14. ...Tardis dematerialises and Marshspiders attack Romana (Three spiders on a rock)
15. The Citizen are called to the Starliner (Citizens walking through glade)
16. In the starship they seek protection against "Mistfall" (Model of the Starliner - different angle from that shown in programme)
17. Keara and the Outler boys are hiding in the cave (Keara, Tylos, Varsh by the fire in the cave)
18. Romana has disappeared from the Tardis (Doctor and Adric in Romana's wrecked room)
19. In the Starliner research is made on a Marshchild (Dexeter with scalpel to Marshchild's head)
20. The Marshmen are driven out of the Starliner (Marshmen by airlock after *entering* the Starliner)
21. The people of Alzarius decide to leave their planet (Citizens listening to Deciders in the Great Book Room)

As can be seen from the captions, the story is told with reasonable accuracy up until picture 16. After that, the Outlers are suddenly back in their cave, Dexeter does his research, the Marshmen attack and are repelled and then the Starliner leaves - all of the second half of the story in the space of five pictures. The viewers may judge for themselves whether the Outlers went back to the Starliner, why the Starliner left anyway, and whether Romana ever returned to the TARDIS, from wherever she had been.

A second and final set of ViewMaster reels was later released for CASTROVALVA.

*Continued on page 18*



# Circle Lines

**The script changes made to FULL CIRCLE were far wider ranging than those made to MEGLOS. In the latter, chunks of action and dialogue were added or deleted in sections, purely determined by a need to lengthen or shorten scenes. In FULL CIRCLE most of the changes were for narrative or logistical reasons, and were far more spread throughout the four episodes.**

**To detail every change would require almost a page by page analysis of the full script. Instead JEREMY BENTHAM confines himself to the key modifications made between the rehearsal draft - dated 30th May 1980 - and the version used when filming began on July 21st.**

IT WOULD be impossible to catalogue the reasons behind every change to the script of FULL CIRCLE, but principally they fall into one or more of three categories. The first is the need to establish Adric as a leading character and his motivation for wanting to leave Alzarius, and not aboard the Starliner either. Adric was not created by Andrew Smith, so it seems probable some tailoring was done by Christopher Bidmead to bring the character more in line with the Script-Editor's own perception of the part.

The second category has mainly to do with veering the script away from a tendency towards "techno-babble". Between them Andrew Smith and Christopher Bidmead had constructed both an ingenious life cycle and a convoluted socio-political system for the colonists of Alzarius, the full nature of which the Doctor only deduces by fully testing out a number of theories he evolves during the course of the story. With so many pieces of this jigsaw to put in place there is an observable tendency in the rehearsal drafts for pace to be slowed down too often while explanations are poured forth. In the novelisation these work well, but as elements in a 90-minute action/adventure their ponderous frequency might easily have risked viewer loyalty.

The final category reflects Peter Grimwade's style as a Director. Never a fan of lengthy single scenes, all his work on **Doctor Who** was towards fast moving drama; keeping cameras travelling where possible, with rapid inter-cuts, frequent scene changes, and shots with as many different camera angles as his crew could manage.

Resulting from this are four episodes which appear quite short, but only because so much is packed into each one. Never is viewer attentiveness given an opportunity to wander. Blink and something important will be missed. The only problem here is that some of what has been missed went missing before any cameras even began rolling.

An early casualty of these three influences is the first scene in Romana's bedroom, where the poignancy of the coming separation of this long term companion from the Doctor is sacrificed to the needs of pace as this original version shows:

**DOCTOR:** Do you mind if I come in?

**ROMANA:** What do you want?

**DOCTOR:** *(Entering vaguely)* Oh, I don't know... *(He seems genuinely at a loss in the face of Romana's obvious unhappiness)* The question is - what do they want, isn't it?

**ROMANA:** We both know why the Time Lords have summoned us.

**DOCTOR:** Do we? *(The Doctor sits down in a comfortable chair opposite Romana)*

**ROMANA:** They want me back.

**DOCTOR:** Very probably.

**ROMANA:** Oh thank you for that note of reassurance.

**DOCTOR:** Well you were given to me to help with the Key to Time.

**ROMANA:** And I did.

**DOCTOR:** And very nicely too. But that was a while ago. I suppose they reckon

you've served your sentence now.

**ROMANA:** Doctor, I don't want to live on Gallifrey for the rest of my life.

**DOCTOR:** It's a nice enough place...

**ROMANA:** After all this, all the different kinds of everything outside Gallifrey, one planet becomes so tiny. I want to go on learning, Doctor. Life on Gallifrey is static and, well... rather futile.

**DOCTOR:** Gosh.

**ROMANA:** Sorry...

**DOCTOR:** You can't fight Time Lords, Romana.

**ROMANA:** You did - once.

**DOCTOR:** And lost.

**ROMANA:** *(More despondent than ever)* Then there's nothing more to discuss, is there? We have to go.

**DOCTOR:** I'm afraid so.

Later, following their unscheduled plummet through the CVE, this feeling should have been compounded by the first picture on the scanner...

**DOCTOR:** The desert lands of Outer Gallifrey. We can't be too far from the Citadel of the Time Lords. Ready to go?

**ROMANA:** *(Dour)* I suppose so.

**DOCTOR:** It's not the end of the Universe. We're home again!

**ROMANA:** Sorry.

**DOCTOR:** And don't apologise, just try and brighten up a bit, will you?

**ROMANA:** I'll try.

**DOCTOR:** Hard, I hope. *(The Doctor presses the door lever. The doors hum open)*

**ROMANA:** I'll... get my things. *(The Doctor goes out. Romana leans against the console and lets out a resigned sigh. She looks at Gallifrey on the scanner and then turns the control. The scanner closes. She heads back towards her quarters)* Romana, my girl, you're just going to have to get used to it...

**DOCTOR:** *(Voice off)* Romana! Romana, come here! Quickly!

Logistics has more to do with the next major rewrites. After Dexeter's initial chopping open of a riverfruit, to inspect for the first signs of Mistfall, he and Draith return to the Starliner where specimens from the fruit are taken and examined under a microscope. This short lab scene would have been the only interior requiring Leonard Maguire (Draith) in the studio. So, to save one day's artist fee, the scene was rejigged so that more of the original hypothesising between Draith and Dexeter takes place on location, with Dexeter's later lab work hived off and made into a scene with Garif and Nefred saying some of Draith's lines.

Another geographical shift occurs as Login elects to accept the post of Decider. As a scene in episode two it originally took place in Login's own cabin, described by Andrew Smith as, "not too spacious, this was once a Starliner passenger cabin. It is ornately furnished, neat and tidy". Login is sat on his bunk, head in hands, looking pensive and sad as the Deciders enter:

**LOGIN:** *(Rising to his feet respectfully)* Deciders.

**NEFRED:** Have you made up your mind?

**LOGIN:** I have.

**NEFRED:** You're accepting the post?

**LOGIN:** I am.

**GARIF:** Good. The analyses indicated you were the best candidate.

**NEFRED:** Your daughter?

**LOGIN:** Keara... Keara was a disruptive element.

**NEFRED:** What is your first concern?

**LOGIN:** The welfare of the community.

**GARIF:** *(Smiling)* Well done. And welcome, Login. You're a Decider now. *(From the look on his face, we might deduce that Login is less than delighted).*

Reshuffled, Login's acceptance now takes place a few moments after Nefred has taken his first look at the Starliner system files, which in itself is a scene not in the May 30th rehearsal scripts.

A major structural change was de-emphasising the whole political set-up aboard the Starliner. Originally quite a prominent aspect of Smith's story, much of the explanations of how power was exercised within this community were lost before studio recordings began, as the following first encounter between the Doctor and the Deciders demonstrates:

**GARIF:** We allow the citizens to think the mists themselves are dangerous.

**NEFRED:** It helps speed the gathering into the Starliner.

**LOGIN:** But if that is so...

**NEFRED:** *(Sharply)* It is for the good of the community!

**LOGIN:** Then my daughter may still be alive.

**GARIF:** For the moment, yes.

**NEFRED:** That is a theoretical possibility, Decider Login. *(Chastened, Login remains silent)*

**DOCTOR:** Fairly primitive form of government, isn't it? Rule by fear. With the Deciders doing all the deciding.

**NEFRED:** We do not enforce our decisions, Doctor.

**GARIF:** We simply announce them and they are followed.

*(Dexeter comes in)*

**NEFRED:** Well Citizen Dexeter. You've examined the Marsh creature?

The Deciders were the beneficiaries when it became apparent episode three was under-running slightly. Most of the added dialogue featured one or more of their characters. The Doctor's admission that he can get in and out of the Starliner as he pleases follows some extended padding between Login and Dexeter, and is suffixed with Login walking the Doctor around the ship, explaining how it will be generations before the ship can blast off for Terradon.

More dialogue is added as Nefred tells Dexeter he must keep secret the results of his dissection of the Marsh child, and then later as Login and Garif tell the scientist that they will supervise his experiments. Even Keara's determination that she too must be an orphan now that her father is a Decider is a bolted-on addition to yet another extended Decider scene.

Strangely, all these appended sequences are substitutes for yet more deletions of insight concerning the power structure of the Alzarian colony. The key moment where the Doctor reveals the truth to Login about the Starliner's state of readiness had far more punch in its earlier form:

**NEFRED:** The community needs strong leadership like ours, Doctor.

**DOCTOR:** You call this strong leadership? It's a cardboard imitation.

**LOGIN:** No Doctor. You're too harsh.

**DOCTOR:** Am I? *(Looking hard at Garif and Nefred)* Tell him, gentlemen. *(To Login)* They know the truth. The Deciders are perpetuating a fraud. There is no return trip to Terradon.

**LOGIN:** No!

**DOCTOR:** This Starliner will never be going anywhere. It is ready to go, has been for centuries. The "repairs" are a pointless sham, to satisfy the citizens.

**LOGIN:** Ready to go? Then why...?

**DOCTOR:** Why hasn't the Starliner taken off? Because Nefred and Garif and doubtless many of the Deciders before them knew that to make an attempt to get to Terradon would mean to surrender their status and power!

Adric's introduction was more subtly edited - possibly to skirt around a pitfall the Production Office chose to avoid. As the "Alzarians" were direct descendants of the Marsh creatures with their powers of rapid cellular adaptation, the inference was that Adric likewise could adapt to any alien life form he came into contact with, and presumably start taking on their characteristics. On the assumption this was a path **Doctor Who** would avoid, the following episode four scene was changed to de-emphasise the audience's understanding of these monsters:

**LOGIN:** Will that be enough to hold the Marshmen, Doctor?

**DOCTOR:** A massive dose should drive them right back to the marsh. If it's not too late.

**LOGIN:** What do you mean?

**DOCTOR:** If they haven't already begun to adapt. (Looking earnestly at Login) You see, all this has happened once before.

**GARIF:** Decider Nefred's dying words...

**LOGIN:** We cannot return to Terradon.

**DOCTOR:** So you've realised? It's quite clear from the cell comparisons. The Marshmen are an evolutionary development of the spider creatures. And the evolutionary process has continued. When this ship crashed, the Marshmen swarmed on board, as they did today.

**LOGIN:** But those Marshmen stayed.

**GARIF:** Our ancestors. It's horrible.

**DOCTOR:** Oh I don't think so. We're all of us basically primeval slime with ideas above its station. (He inhales deeply) Ah, oxygen. Very good stuff for a headache. Clears away all the cobwebs.

In compensation Adric was given some extra material to mark him as "different" from his fellow colonists. Varsh's asking of the Embarkation Question and Adric's reply that he will be somewhere else but that he cannot explain why he knows this is all additional dialogue in the Outlers' opening cave scene.

Later Adric is entrusted with Draith's final words, "Tell Dexeter, we've come full circle", the key to the whole plotline and the wording of writer Andrew Smith's original story title.

But it is meagre compensation. Episode one should have had Adric explaining the whole sequence of Mistfall while recuperating in Romana's room:

**ADRIC:** There's supposed to be this great fog which covers the entire planet...

**ROMANA:** Hence "Mistfall".

**ADRIC:** It starts with the crops going bad. We saw Dexeter examining them - he's the scientist. And then the bubbling of the water.

**DOCTOR:** What's supposed to happen after that?

**ADRIC:** All the plant-life dies and... something is supposed to come out of the marsh.

**ROMANA:** But there was definitely something there - and it was strong...

In the closing minutes of the serial too it should have been Adric whose knowledge, and possibly race memory, yields the clue to the TARDIS' exact whereabouts beyond the CVE as Romana fires his imagination, telling him of the ship's capabilities:

**ADRIC:** *(Watching Romana repairing K-9)* Does he go wrong much?

**ROMANA:** I expect you would if you were bashed about the way he is. He's more reliable than the TARDIS... though that's not saying much.

**ADRIC:** *(Looking around the TARDIS)* And this can take you anywhere?

**ROMANA:** Any part of any planet in any star system.

**ADRIC:** You could even visit the other galaxy.

**ROMANA:** *(Laughing)* "The other galaxy"? There are more than just two, you know.

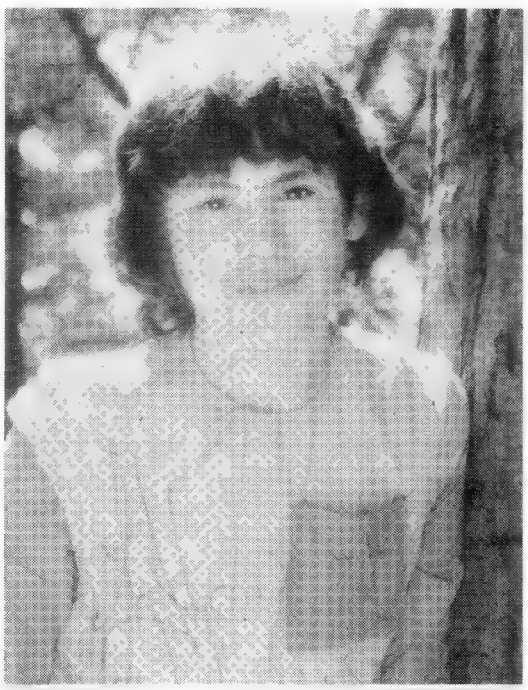
**ADRIC:** Are you sure?

**ROMANA:** Ask K-9.

**K-9:** *(Wagging his tail and illuminating his lights)* There are two galaxies in this universe, Mistress!

Of course, no **Doctor Who** story would be complete without the inevitable ad-libs from Tom Baker, and in FULL CIRCLE the actor proves he is on the road to a healthy recovery.

His on-the-day "Noah's Ark" suggestion is taken up, whereby he anticipates Romana coming out of the TARDIS, only to discover each time yet one more Outler emerging onto the Starliner. And, faced with the prospect of steering the TARDIS successfully on a short flight, he delivers a appalling pun; crossing fingers and telling Adric, "Here's hopping!"



# Circular Logic

## AMANDA MURRAY looks at FULL CIRCLE thirteen years on

AFTER the brief respite offered by the relatively cheerful MEGLOS, FULL CIRCLE, quite literally, plunged the tone of the season back into the almost foreboding and doom-laden miasma triggered by the season's opener, THE LEISURE HIVE.

On first inspection, FULL CIRCLE in its very simplest form can be seen as a 'monster' story, with the Doctor and Romana landing on a strange alien planet and being threatened by rampaging swamp beasts. On a more sophisticated level, and it's quite a sophisticated story, it's a highly compelling tale of xenophobia, self-denial and divided loyalty.

If, with FULL CIRCLE, the tone of the season had changed somewhat to become slightly darker, then the underlying theme that was to run through FULL CIRCLE was identical to that in both THE LEISURE HIVE and MEGLOS: the notion that science (encompassing knowledge) and nature are in constant conflict, with the victor uncertain at every turn.

In the first few opening scenes, science is seen to be the enemy, as the TARDIS is dragged into danger through a CVE, a creation of the mathematics of the Logopolitans, into the limited E-Space universe.

As FULL CIRCLE exemplifies, when science interferes with the balance of nature, so nature fights back. This can be most clearly seen in the scenes where Dexeter attempts to experiment on the Marshchild, and in retaliation it kills him, only to be killed itself by electrocution.

As we discover at the climax of the story, the title of the serial refers to the curious evolutionary cycle of the Alzarians - River-fruit to spiders to Marshmen to humanoids, and then the whole cycle starts again.

This process emphasises the strength and resilience of nature, represented by the Marshmen. Regardless of what technology the inhabitants of the Starliner use, or how they try to analyse the situation, they cannot stop the Marshmen adapting to beat them at almost every turn.

It the lack of the dissemination of knowledge that almost causes the extinction of the Starliner's people. As learned as the Deciders are, they, and their power of leadership prospers on a dearth of information. The title of 'Decider' seems almost an antithesis of their role in Starliner Society.

Romana remarks that the people of the Starliner live in an oligarchy, which, for those who don't know, means a society governed by a very small group of people. Starliner society is very hierarchical, almost pyramid shaped, with a large base of ill-informed more or less primitive people who work as a labour force, underneath a small slice of more privileged people - such as Login, Dexeter, and Adric. This is topped with an apex of the three Deciders, the first of which bears the burden of knowledge.

The pattern of rules and procedures, and the work towards 'embarkation' have become like a religion, with the system files as the holy text, a Bible or Koran like guide to proper action and behaviour. FULL CIRCLE is as much a metaphor for the embarkation procedure as it is for evolution. As soon as preparations are finished, work begins again, and again, until the Mistfall comes and the Marshmen wreck everything and then repair it and start again.

Embarkation is something for the population to aim for. They have no information apart from that given to them by the Deciders, so they have no call to question their orders. A curious nature is not encouraged by the Starliner society, and science is a discipline for the primitive few. If Adric is anything to go by, them presumably Mathematics is highly encouraged. Perhaps the Deciders hope to train navigators?

Mistfall, and the fear and legend that has been built up about it is the only form of social control that the Deciders hold over the people. All societies practice forms of social control, most usually through some form of religion, and in this sense the Starliner is no different from any other nation, however enclosed it may be. In most religions, behaviour has to match those patterns set down in whatever teachings, or holy text that religion has, in this case the System Files. If behaviour adheres to the guidelines set out, then you will be protected - such as in modern religious teachings on diseases such as AIDS. Mistfall is the trigger for such control - it is almost a Judgement Day for the people of the Starliner. Fear of it, and their right to a place in the Starliner when it leaves, are the prime ways of encouraging passive behaviour and engendering loyal acceptance that the Deciders are the wise protectors of the society.

As well as being the first, and, in my opinion, the strongest, of a trilogy of stories set in the Exo-Space universe, FULL CIRCLE was also the story which had the misfortune to introduce us to a new companion, Adric, that tragic young Alzarian, Artful Dodger in space, boy-genius and recipient of many other such reviewers clichés.

We first see Adric in the cave with the Outlers, those who have left to live outside of the Starliner, as he attempts to join them. However, it is apparent that Adric doesn't know what he wants: he is uncomfortable with life inside the Starliner, but knows that he won't fit in elsewhere either. So, when he visits the Outlers he is pretending, an elite play-acting at being an Outler, almost Marie-Antoinette-like, an example of what came across, in this story at least, of a selfish and immature nature.

When asked where he would be when the Starliner left, Adric instinctively knew that he wouldn't be on Alzarius, but that he wouldn't be aboard the Starliner either. Given the strange evolutionary processes of the Alzarians, it is possible that Adric is a genetic anomaly, a mutant if you like. He hasn't adapted to fit in with the life-style on Alzarius or with the rest of his people, and his almost-prophecy that he would be leaving the planet shortly would seem to hint at latent psychic abilities - not seen in other Alzarians. This potential for character expansion, and much needed strengthening, was never utilised, or even alluded to in other stories.

As a character he offered little contrast with the soon to depart Romana. Both were highly intelligent and had a scientific background, and both, when they joined the TARDIS at least, could be seen as being an 'apprentice' to the Doctor. The choice of Adric as a companion is an interesting one, given that the other Outlers, and especially his brother the assertive and pragmatic Varsh, all come across as stronger, more rounded. more motivated, and much more sympathetic characters, although it must be granted that it was those responsible for the casting of the character that were at fault, more so than Andrew Smith's script, as Matthew Waterhouse showed very little aptitude in the role at all, especially in episode one, making his Outler peers shine even brighter in comparison. Still, he did show a remarkable aptitude for coping with the ridiculously obvious wig, even whilst in the water ...

Adric typifies the adaptability of his species whilst in the TARDIS by swiftly adapting to the notion of aliens and a transdimensional space-time craft. However, if the Alzarians adapt to be creatures that best suit their environment, then why didn't Adric become a Time Lord during his time with the Doctor, after all, that was who the TARDIS was designed to transport.

As well as the weakest character amongst the Outlers, Adric can be seen as the weakest character in the entire script. From the dignified and respected Login, to the guilt consumed Nefred, we are presented with a series of well-motivated and sympathetic characters that command our

attention through-out.

Like the story, the Doctor's character has become darker in tone. His petulant attitude at the beginning of the story is reminiscent of his character in Pyramids of Mars. Here we see an incarnation clearly beginning to wind down and give in. He seems tired, too tired to fight the Time Lords again. He only really begins to take an active interest in helping when the Marshchild is threatened. The fourth Doctor has always been more willing to help when the weak and helpless are threatened by a superior and unthinking power, such as Dexeter, than to come to the aid of those that could help themselves.

His selfishness towards Romana is perhaps indicative of an instinct that regardless of whether she leaves him on Gallifrey or anywhere, she is going to leave him soon. It is interesting, however, that he makes such a strong bond with the other equally selfish character in the story, Adric.

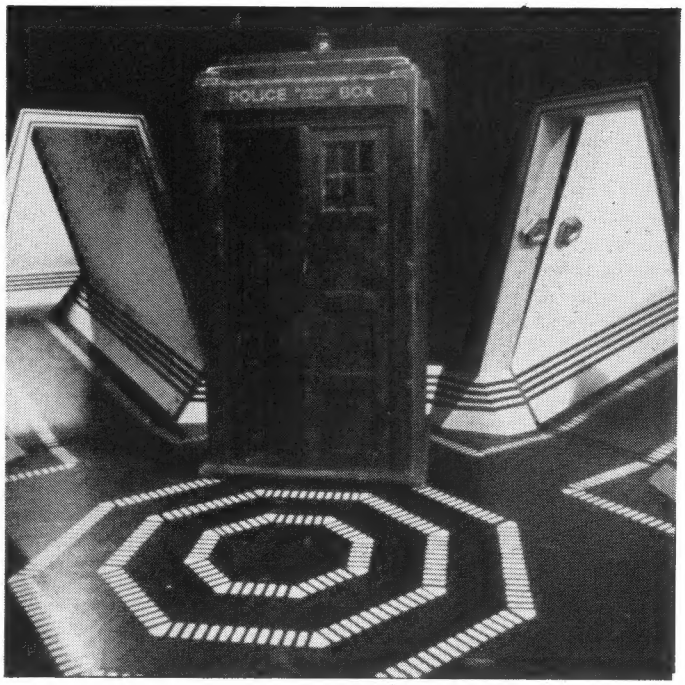
However, although the story is strong and compelling, it is far from water tight, and given any careful thought there are annoying vaguenesses to be found, granted, they're little niggly ones, but they are worth thinking about.

Firstly, we are not told just how long the Alzarian evolutionary process lasts. We know that Mistfall comes once every fifty years, but as Nefred said he remembered the previous occurrence of the phenomenon, we can presume that then the Marshmen didn't overrun the Starliner, destroy it's inhabitants and evolve to replace them. In a similar train of thought, how long does it take for the Marshmen to evolve into humanoids?

The Doctor commented that the Marshmen evolve to a lifeform that would best suit their environment, the Starliner. Why do they evolve into humans? Why not remain in their present upright humanoid form and merely develop speech etc. Surely in order to transform fully into humans they would need some sort of teacher, something to imprint from? For example, a human child placed in a wild environment will not learn to talk or read or be a scientist without a parent to teach it, and a wild animal is not necessarily predatory and violent if it is reared in a domestic environment with humans.

Just say, for arguments sake then, that the Marshmen were capable of fully evolving into humanoids without the need of a 'master print', then why weren't they able to evolve far enough to pilot the Starliner? Granted, only the first Decider would have access to the system files, but as a fast-evolving Alzarian, couldn't he have adapted to fill in the missing instructions? It may be argued that everything the inhabitants of the Starliner have learnt is in the files, but the most basic of human activities, such as, for example, certain speech patterns, how to wear clothes, how to cut a River-fruit open, would most certainly not have been included, and they managed to adapt to them all right!

FULL CIRCLE was one of the first stories in a long time to bow to fandom's demands for continuity, with mentions of Gallifrey, K9 mk. 1, Leela, Andred and the Key to Time in the first few scenes alone. It is then more astonishing that Smith's script did not do so well in other areas of continuity, most particularly when concerning the TARDIS. In a scene set in the cave, Romana and Adric discuss the weight of the TARDIS, concluding that it was so heavy that there was no equipment on the planet available to move it, only the 'giants from the marsh' were powerful enough. Tosh. The TARDIS is only as heavy as its exterior shell. After all, during the Pertwee years, the Brigadier and his UNIT men had no trouble lugging it about the home counties, or what about MARCO POLO? The TARDIS went half way across China in a cart!




*"The TARDIS is only as heavy as its exterior shell. After all, during the Pertwee years, the Brigadier and his UNIT men had no trouble lugging it about the home counties, or what about MARCO POLO? The TARDIS went half way across China in a cart!"*

Also, just out of interest, I'd love to know where the Starliner was headed. There don't seem to be that many planets in E-Space ... Perhaps they're just going to fly around looking for another CVE, a very rare occurrence indeed, according to the Doctor. Or perhaps they'll land on the planet from STATE OF DECAY and colonise it?

In balance, however, it could be observed that FULL CIRCLE was a relatively straight-forward and uncluttered story, and it might have suffered and become too complex for the casual viewer if precious time was spent dwelling on points which, for many, and irrelevant. After all, the novelisations, to a certain extent, are there to balance out such faults for the more inquiring fan.

Unlike many stories, FULL CIRCLE is consistently strong throughout all four episodes, although it must be granted that the first couple of instalments are almost deliberately vague in places, making the revelation of the true meaning of the phrase FULL CIRCLE in the climax more obvious, comforting the viewers who didn't realise what was happening in the previous three episodes.

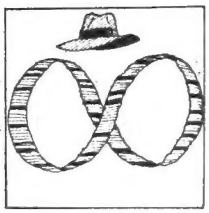
As well as being carefully and skilfully directed by Peter Grimwade, FULL CIRCLE also had a great sense of visual impact. The location work in Black Park was some of the first for a long, long time, to look truly alien, and not like a quarry. This was greatly aided by the use of colour throughout. To begin with, Alzarius is a lush, verdant planet with lots of strong deep colours, such as green. As the Mistfall begins to consume the planet, so the colours subtly change, getting gradually duller and duller, until by the climax of the story, the planet is a uniform grey - hinting at the end of one cycle and the beginning of a new one.

Upon viewing it over thirteen years after its transmission, it still seems remarkably fresh and innovative and not at all dated - except for the rather amusing spiders, although even those don't seem too bad because the music and the reactions of the actors to their fictional threat more than made up for their lack of authenticity. Time has been kind to FULL CIRCLE, as it will be to most of season 18, I think, in comparison to previous seasons. The message of the story then, if any **Doctor Who** story can be thought of to have one, is that in all things a balance must be maintained between science and nature, almost like that between good and evil as personified by the black and white guardians. Both forces need each one another, and each serves to hold the other in check for the good of the universe.

FULL CIRCLE is a sadly forgotten story, in a season of consistently polished scripts and performances and deserves more attention than the notoriously fickle fandom have given it.

I·V

*Continued from page 13*



**CONTINUITY**

Being a **Doctor Who** fan Andrew Smith included, without prompting, the correct binary co-ordinates from galactic zero centre for Gallifrey (from PYRAMIDS OF MARS) - 10-0-11-00-by-02. He also included a reference to that world's most unlikely family grouping: Andred, Leela and K•9 mark 1 (from THE INVASION OF TIME). Andrew Smith (writing in *Oracle* volume 3 issue 9) said that these continuity references "weren't just casual throwaways - John [Nathan-Turner] and Chris [Bidmead] spent a long time in this area, formulating the attitudes of the Doctor and Romana to their situation. As with the piece concerning the Doctor's 'fight' with the Time Lords - those were my favourite lines in the script."

There is also an oblique reference to THE WAR GAMES as Romana points out that the Doctor once fought the Time Lords, and to MEGLOS as it is established that the Doctor and Romana have just dropped off the Earthling.

When Adric leaves the TARDIS, Romana gives him a homing device. This is the first use of a standard prop which returns in other stories - most notably MAWDRYN UNDEAD (written by Peter Grimwade).

We discover that the TARDIS has a spatial drive, which K-9 initiates. Adric points out that the handles on the TARDIS doors are not level.

The TARDIS also has an Image Translator, about which we learn some interesting facts. First it seems to be a standard component since it is replaced with a fully-functioning, seemingly identical one from the Starliner's supplies. The TARDIS scanner uses the Image Translator to display what is outside the ship. It displays a projection, since when it reads the absolute values of the co-ordinates it shows not Alzarius but Gallifrey. When returned to N-Space, the Doctor (presumably) replaces the Image Translator with a spare of his own (the Starliner one ceases to function).

It must however display a real time image from a fixed point outside the TARDIS - which would explain how the scanner screen can be squirted by the plants on Spiridon (PLANET OF THE DALEKS), and how Mariner (ENLIGHTENMENT) can apparently look directly into it. It does not, however, explain why Steven and Sara have to go outside the TARDIS and climb on to the roof to repair the scanner (THE DALEKS' MASTERPLAN).

The TARDIS as a whole, Romana says, weighs five times ten to the six kilos in Alzarian gravity. This is very heavy, and either Earth gravity is very different (not evident from the story of Adric's adaptation to Earth in later stories), or the UNIT troops responsible for lugging the TARDIS on to lorries and round the Doctor's laboratory were a lot stronger than they looked.

A continuity error of the traditional television/film type occurs when the Outlers enter the TARDIS. Their progress towards Romana is shown with close-up work on their feet - their shoes looking brand-new and spotlessly clean despite having just stepped in from the boggy marsh outside.

Although not as well remembered or oft-quoted as Zastor's line from MEGLOS, one line in FULL CIRCLE does sum up the Doctor's character especially well: "He has already demonstrated his great wisdom - he is not a man to side with chaos."

I•V

*The Doctor finds Romana has indeed left him - but not as either of them had expected*

# FULL CIRCLE

## Series 18, Story 3, Serial 111, Code 5R, Episodes 534-537

NOTE: **IN•VISION** includes SHADA in its numbering scheme.

### Cast

**Doctor Who** - Tom Baker (1-4)
**Voice of K9** - John Leeson (1-2,4)
**Romana** - Lalla Ward (1-4)
**Varsh** - Richard Willis (1-4)
**Tylos** - Bernard Padden (1-4)
**Rysik** - Adrian Gibbs (1)
**Omril** - Andrew Forbes (1-3)
**Keara** - June Page (1-4)
**Draith** - Leonard Maguire (1)
**Dexeter** - Tony Calvin (1-3)
**Adric** - Matthew Waterhouse (1-4)
**Nefred** - James Bree (1-4)
**Garif** - Alan Rowe (1-4)
**Login** - George Baker (1-4)
**Marshmen** - Barney Lawrence (1-4), Steve Kelly (1-2)
**Marshchild** - Norman Bacon (2-3)
**Stunt double for Draith** - Stuart Fell (1)

### Walk-Ons

**Marshmen** - Graham Cole, Keith Guest, James Jackson, Stephen Watson (1-4), Stephen Calcutt (2-4)
**Outlers** - Nick Staverson, Terry John Wood (1)
**Citizens** - Beverley Jennings, Sarah Parry, Michael Dray, Bobby James, Steve Ismay, Robin Squire, Jerry Judge, Martin McEnvoy, Mykel Mills, Katy Jarret, Nicki Dunsford, Amanda Winn, Tim Goodings, David Brody, Alexander Joanner, Stephen Kane (1-4), Chris Holmes, Ray Hatfield (1-2,4), Terry John Wood, Nick Staverson (2-4), Julie Mellon, Kay Williams, Robert Smythe, Arthur Parry, Kevin O'Brien, Simon Ramirez, David Payne, Jill Annette, Chris Cole, Martin Grant, Mike Mungarven, Ray Sumby (1), Nigel McLaughlin, Colin Cook, Penny Rigden, Val Clover, Harry Payne, David Cole, Marcus Campbell, Clark Stephens (2,4), Peter Dukes, Ian Ellis, Tom Gandl, Robert Goodman, Malcolm Harvey (4)
**Swimmers** - David Greenaway, Andrew Manson (1)

### Crew

**Title Music** - Ron Grainer
**Title Music Realisation** - Peter Howell, BBC Radiophonic Workshop
**Incidental Music** - Paddy Kingsland
**Special Sound** - Dick Mills
**Production Assistant** - Susan Box
**Assistant Floor Managers** - Alex Bridcut, Lynn Richards
**Director's Assistant** - Patricia Greenland
**Floor Assistant** - Stephen Jones
**Lighting** - Mike Jefferies
**Technical Manager** - Jeff Jeffery
**Sound** - John Holmes
**Grams Operator** - James Cadman
**Vision Mixer** - Carol Johnson
**Video Effects** - A.J. Mitchell
**Videotape Editor** - Rod Waldron
**Senior Cameraman** - Alan Kerridge (1), Reg Poulter (2-4)
Crew - 4
**Show Working Supervisor** - Chick Hetherington (s1), Les Runham (s2)
**Film Cameraman** - Max Sammett
**Film Camera Assistant** - Ian Dabbs
**Film Sound Recordist** - Mervyn Broadway
**Film Sound Assistant** - Patrick Quirk
**Film Editor** - Mike Houghton
**Costume Designer** - Amy Roberts
**Make-up Artist** - Frances Needham
**Make-up Assistants** - Julie Shepherd, Caroline Gibbs, Eve Barker, Christine Vidler
**Visual Effects Designer** - John Brace
**Visual Effects Assistants** - Steve Keates, Charles Jeanes, Simon Tayler
**Properties Buyer** - John Bush
**Design Assistant** - Clare Tinsley
**Designer** - Janet Budden
**Copyright (K•9)** - Bob Baker & Dave Martin
**Production Secretary** - Jane Judge
**Production Unit Manager** - Angela Smith
**Executive Producer** - Barry Letts
**Script Editor** - Christopher H. Bidmead
**Producer** - John Nathan-Turner
**Director** - Peter Grimwade

### Transmission

**Part 1** - 25th October 1980, 5:40pm, BBC1 (17.40.22, 24'23")
**Part 2** - 1st November 1980, 5:40pm, BBC1 (17.42.16, 22'11")
**Part 3** - 8th November 1980, 5:40pm, BBC1 (17.42.34, 22'00")
**Part 4** - 15th November 1980, 5:40pm, BBC1 (17.40.12, 24'16")

### Repeat

**Part 1** - 3rd August 1981, 6:30pm, BBC1 (18.29.00)
**Part 2** - 4th August 1981, 6:20pm, BBC1 (18.21.07)
**Part 3** - 5th August 1981, 6:20pm, BBC1 (18.20.35)
**Part 4** - 6th August 1981, 6:20pm, BBC1 (18.21.04)

### Audience, Position, Appreciation

**Part 1** - 5.9m, 106th
**Part 2** - 3.7m, 170th
**Part 3** - 5.9m, 115th
**Part 4** - 5.5m, 127th, 65%

### Repeat

**Part 1** - 4.9m, 85th
**Part 2** - 4.2m, 101st
**Part 3** - 4.6m, 92nd
**Part 4** - 6.4m, 60th

### Filming

Black Park, 23rd - 25th July 1980

### Outside rehearsals

**Studio 1** - 29th July - 6th August 1980
**Studio 2** - 11th - 20th August 1980

### Recording

**Studio 1** - 7th, 8th August 1980, TC3
**Studio 2** - 21st, 22nd, 23rd August 1980, TC6

### Project numbers

**1:** 02340/9281
**2:** 02340/9292
**3:** 02340/9283
**4:** 02340/9284

### Programme numbers

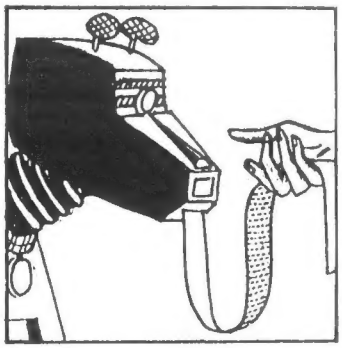
**1:** LDLC051R/72/X
**2:** LDLC052K/73/X
**3:** LDLC053E/73/X
**4:** LDLC054Y/72/X

**Television and Radio**
**The Avengers** (ABC, 1961-69)
**Blake's Seven** (BBC, 1978-81); THE KEEPER (BBC, 27 March 1979)
**Bowler** (LWT)
**Buck Rogers in the 25th Century**
**Doctor Who** (BBC, 1963-1989)
**I, Claudius** (BBC)
**Naked Radio** (BBC Radio Scotland)
**Not The Nine O'Clock News** (BBC)
**The Omega Factor** (BBC Scotland, 1979)
**Please, Sir!**
**The Prisoner** (ITC/ Everyman, 1967)
**The Saint** (ITC)
**Survivors** (BBC, 1975-7)
**Top of the Pops** (BBC)
**Week Ending** (BBC Radio)

**Publications**
*Antonine Killer 1* (Aug 1989), Tim Westmacott points out that Gallifreyan and Starliner technology are apparantly interchangeable; Other comments from Keith Topping
*Castrovalva 6 & 7* (Feb 1986), Adrian Morris says the story seems to be influenced by Lovelock's Gaia hypothesis: Alzarius is Gaia, which is threatened by the marsh-descended 'Terradonians' who have adapted to the Starliner pattern and thereby become nominal aliens - hence the Doctor's reference to 'primeval slime with ideas above its station'. Mistfall is the planet's way of fighting back. He quotes from Lovelock's book in support of this
*DWAS Yearbook* (1981), Review by Darren Scott - almost identical to David Howe's in Oracle 3/9
*DWB 79* (June 1990), Peter Grimwade interview - mentions Bidmead's input to script
*DWB 106 (Oct 1992), From The Inside*, interview with Eric Saward and Ian Levine
*DWM 108* (Dec 1985), Comments from Richard Marson
*DWM 110* (Feb 1986), Comments from Richard Marson
*DWM 135* (March 88), *Archives /Fact File* (which reuses much of the TARDIS 6/1 information verbatim)
*DWM 177 (4 Sept 1991), Those Radio Times* - coverage of the story
*DWM 185 (April 1992), Change and Decay* - an evaluation of Bidmead's contribution to season 18 (and CASTROVALVA) by Philip MacDonald
*DWM 188 (8 July 1992), A.J.Mitchell (Electronic effects) interviewed by Marcus Hearn*
*Enlightenment 16* (Sept 1986)
*Logic Gate 1* (March 1985), Richard Molesworth says the Outlers are not stereotypes
*The Master Tape 4* (Oct 1987), Martin Hughes reckons the plot peters out halfway through
*Norwichcon Booklet* (May 86), Edward Strivens mentions explanations in script were cut back
*Oracle 3/9* (May 81), Review by David J Howe; Andrew Smith says it is "a tale not only of xenophonia, self-deceit, loyalties and many other aspects"
*Paradise Lost 2* (July 1984), Miles Booy suggests the Doctor contributes little to the story
*Second Dimension 3/9* (Sept 1990), Comments from Simon Horton
*The Space Museum 4* (Dec 1980), The System Files are a 'wall of ignorance' in that they are what hide the controls of the Starliner, says Tim Westmacott
*Spectrox 7* (Sept 88), Comments from Nicholas Pegg
*TARDIS Volume 6 Number 1* (April 1981), *The Making of FULL CIRCLE* - special feature by Richard Walter
*The Tarriel Cell 9* (March 1991), Jason Wilson suggests two explanations for the situation on Alzarius
*Time Screen 5* (Feb 1986; revised edition - Aug 1990), Original story outline
*Wilf's Eye View 4* (April 1984), comments by James Sinden
*Zerinza 33 & 34 supplement* (Nov 1985)

**Literature**
*Lofficier, Jean-Marc* - The Universal Databank (Doctor Who Books, Nov 1992)
*Smith, Andrew* - Doctor Who: Full Circle (Target Books, Sept 1982)

**Film and Video**
*The Creature from the Black Lagoon* (Arnold, 1954)
*Doctor Who: The Tom Baker Years (BBC Video)*
*Oliver* (Reed,1968)
*Supergirl* (Szwarc, 1984)
*Superman 2* (Lester, 1980)



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